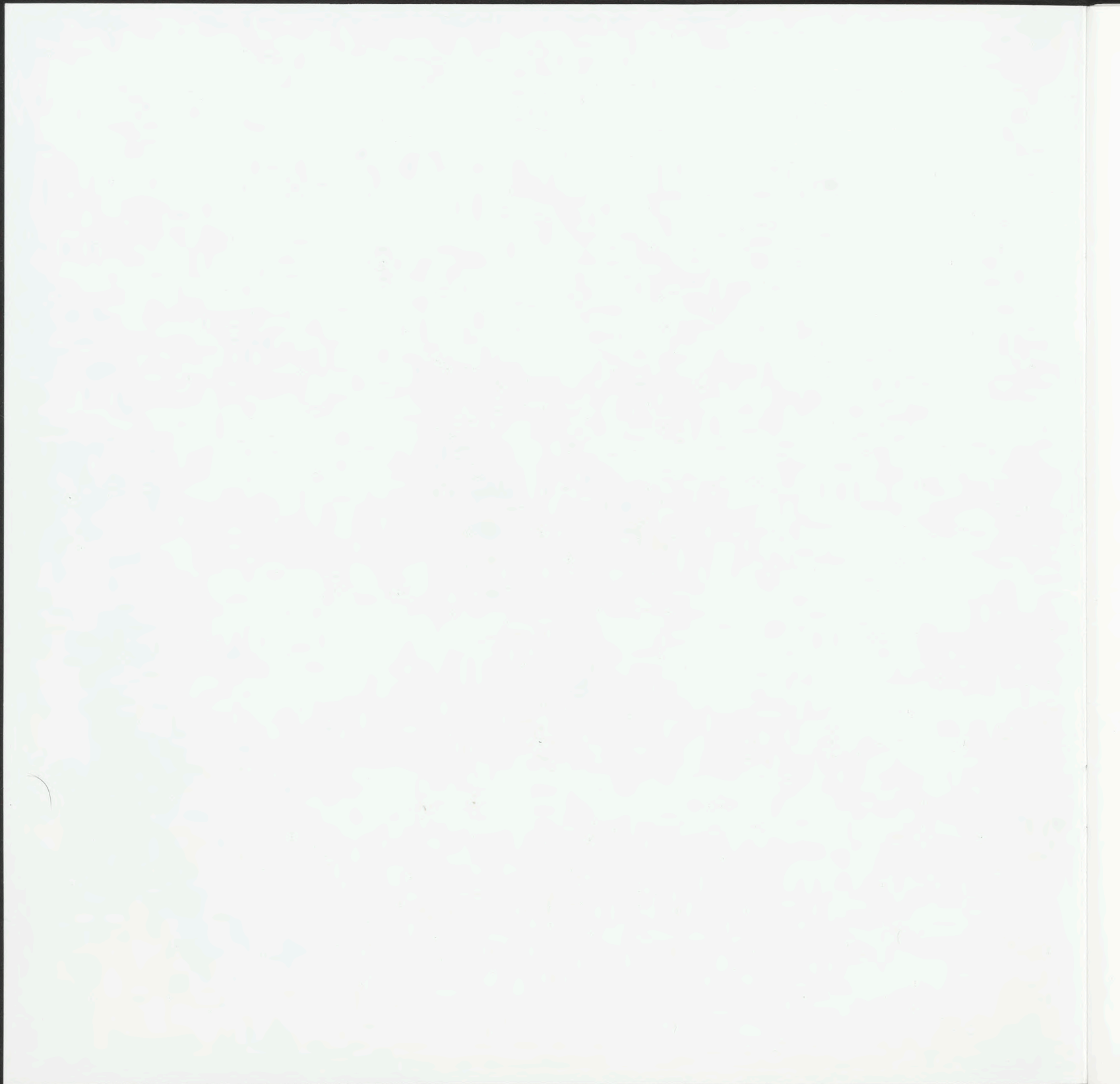


THE HUMAN FORM
CONTEMPORARY AMERICAN FIGURE DRAWING AND
THE ACADEMIC TRADITION



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The Corcoran Gallery of Art
Washington, D.C.

July 29-September 14, 1980

Foreword and Acknowledgements

The catalyst for this exhibition was the acquisition in 1978 of a large group of drawings by contemporary American artists. This generous gift of Messrs. William FitzGerald, Desmond FitzGerald, and B. Francis Saul, II, contained more than 250 works of which approximately one-third were figurative studies. Since the Corcoran already owned a number of nineteenth and twentieth century drawings of this type, it seemed natural to bring these two parts of the collection together in some meaningful way. This exhibition is the belated result of that good intention.

The decision to explore the academic figurative tradition in America and reactions to it, while dictated in part by the works themselves, was also due to my long-standing interest in artistic training and the origins of the academic system. Moreover, it seemed like a perfect subject for an institution which is both a school of art and a museum. The present project is one in a series of shows designed to make creative use of the Corcoran's permanent collection, in particular its works on paper. The majority of the works, therefore, belong to the Gallery; however, a few pieces were borrowed from other institutions and private owners. The exhibition and its accompanying publication were made possible in part by grants from the National Endowment for the Arts under its Utilization of Collections Program.

First and foremost, I wish to thank Messrs. William FitzGerald, Desmond FitzGerald, and B. Francis Saul, II, for giving the drawings that spawned this project. Some of the works from this gift have already been included in exhibitions and I look forward to using others in the future.

I also want to express my gratitude to the lenders, whose works add an important dimension to the exhibition. They are: Adams Davidson Galleries, Cooper-Hewitt Museum, Mr. and Mrs. Milton Fleisher, Kennedy Galleries, Inc., Mrs. Pietro Lazzari, National Academy of Design, National Collection of Fine Arts, Pennsylvania Academy of the Fine Arts, and Tibor de Nagy Gallery.

Many members of the staff of both school and gallery cooperated on this project. Special thanks are due: Maureen Ankner for designing the catalogue and graphics, and to her assistant, Sharon Saul, who developed an educational component for the display. I want to give particular credit to: Elizabeth C. Punsalan, Susan Williams, and Fern Bleckner for their assistance on various aspects of the exhibition. Finally, I am grateful to Einar Gomo, Anthony Blazys, Peter C. Fleps, and other members of the preparators and maintenance staff for their cooperation.

EJN

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THE HUMAN FORM

On the first page of *History of the Rise and Progress of the Arts of Design in the United States* (1834), William Dunlap observed:

Man has fully convinced himself that the human is the most perfect of all forms, and has found that its representation is the most difficult achievement of design.¹

Behind this remark, which must have had the ring of an irrefutable truth to his readers, lay centuries of artistic practice and theoretical arguments. Yet, less than a hundred years later, the naturalistic representation of the human form no longer enjoyed the universal appeal or admiration implied in Dunlap's innocent generalization.

Artistic interest in depicting the human figure is almost as old as man himself. Although Dunlap would not have had a knowledge of prehistoric art, he was very familiar with the sculpture of ancient Greece, and viewed it, as did his contemporaries and predecessors, as the perfection of the human form and, therefore, the model and standard for artists. The ideal human form, as found in antique sculpture, dominated representations of man in European art from the Renaissance through the nineteenth century. Learning how to draw figures in accordance with the rules derived from classical art became the hallmark of the academic tradition. This exhibition will examine manifestations of this tradition in American art and reactions to it.

When William Dunlap penned the words quoted above in 1832, the academic system, which he championed, was still in its infancy in the United States. The American Academy of Fine Arts had been founded in 1802 in New York; the Pennsylvania Academy of the Fine Arts had been established in Philadelphia in 1805; and the National Academy of Design was launched in New York in 1826.² But these institutions were academies in name only; none offered the type of artistic training to be found in the European organizations after which they were modeled. Nevertheless, despite their educational

limitations, the American institutions were part of a general trend in the late eighteenth and early nineteenth century to centralize artistic instruction;³ and their existence and programs, no matter how inadequate they were at first, had important ramifications for the development of the arts in the United States.

By the time academies were founded in America, the process by which an art student moved from elementary instruction to advanced training, particularly as it related to the human figure, was well established. Initially, the student was directed to copy prints or drawings; this practice gave him mastery over the handling of line. Next, the young artist sketched from casts or sculptures in order to learn how to draw an illusionistic image of a three-dimensional object in space. Since the sculptures used were acknowledged masterpieces of classical and modern art, the exercise was also intended to develop in the student a sense of proportion and an appreciation for ideal form, which would serve as a standard for comparison when dealing with the real human figure. The final step was drawing the living model. Models were not always prime physical specimens, and artists were encouraged to improve on nature by mentally referring back to the antique. Acceptance into the life-drawing class was a kind of rite of passage, an initiation into the professional world of art.

Although drawing from the living model was the capstone of academic training, it was not an end in itself. The drawings, as appealing as they may be, were primarily exercises; they were not intended to stand alone as works of art. The purpose of the instruction was to give the artist the facility to depict human beings convincingly in illusionistic space. In the nineteenth century, this training was frequently accompanied by the study of anatomy, including dissection,⁴ and of osteology. The resultant technical proficiency and anatomical knowledge were then applied to portraiture, and to the design and execution of genre and history paintings.

The earliest drawings in this exhibition can be used to demonstrate the progress of an art student in the United States in the nineteenth century. Clonney's sketch after an illustration in Charles Bell's influential book on the anatomy of expression (No. 6) exemplifies how an artist would copy a print for a specific purpose. In this case, Clonney, a genre painter, was bent on improving his ability to express human emotions. Bell's book did more than simply provide a visual catalogue of human emotions.⁵ Since its author was a doctor, it also discussed the anatomical basis for his observations and illustrations. Books like Bell's were sources of information but they also provided formulas that were used over and over again by artists.

The importation of casts of classical sculptures for study purposes was one of the first things American academies did after they were established. The sketching of casts is represented by a number of works in the exhibition. The most playful are Danforth's and Anshutz's drawings (Nos. 3, 18), in which the subject is the sketching of casts by students. These works, part of a visual tradition in post-Renaissance art dealing with the artistic process, make specific allusions to academic training in that they are themselves examples of drawings after casts and drawings from life. That they were made by artists actively involved in the academic movement seems hardly coincidental.

The first recorded instance of the use of an academic model in the United States occurred in 1794 at the short-lived Columbianum in Philadelphia: Charles Willson Peale, artist and founder of the organization, disrobed after the hired model, a baker, having become self-conscious as he stripped before the assembled artists, refused to proceed. It was not until 1813 that another attempt was made to institute a life class on a regular basis, this time at the Pennsylvania Academy of the Fine Arts.⁶ Clonney's drawing of a reclining male nude (No. 5) may have been done at the National Academy of Design shortly after that institution opened a life school in 1837.⁷ If so, it is one of the earliest drawings of a nude model executed in America.

It was not until the second half of the century that life drawing was consistently offered in American academies. However, even after mid-century, many artists travelled to Europe to get the intensive training in figure drawing that was not available at home. Shirlaw's full-length sketch of a woman (No. 15) done in Munich, probably around 1872, is a case in point. This drawing is interesting for another reason: the shading, which seems to follow a formula, is at odds with the artist's faithful recording of the model's physical condition and her facial features. Implicit in this image is the dichotomy that prevades so much nineteenth-century art, particularly academic art—the dichotomy between the ideal and the real, between formula and experience. This dichotomy was fostered by academies of art which simultaneously encouraged figurative artists to look closely at nature and to judge it in terms of standards of beauty derived from classical works.

The scientific interests of artists as related to the human figure are represented by Huntington's objective posterior view of a skeleton (No. 7) and Boyle's dramatic drawing after Houdon's *échoché* figure (No. 10), a piece of sculpture designed to demonstrate the superficial muscles of the human body. Study of material of this type was frequently complemented, particularly in the second half of the nineteenth century, by dissections and anatomical lectures. Artists also had recourse to books on anatomy, which became increasingly more scientific in their approach, and, as the century progressed, to photographs of humans in action.

Although primarily exercises, nineteenth-century sketches from prints, casts or the living model could vary significantly in their finish. Some were careful renderings done over a period of time; others, quick sketches executed in a matter of seconds or minutes. The latter method was not adopted by American academies until the 1870s. Perry's brilliant studies of hands (No. 12) bridges these two approaches: well modeled, they also, in their serial presentation, convey at the same time a sense of the quickness of the human activity depicted, and the spontaneity of execution; they seem, in effect, to record, like a camera, isolated moments in linear time.

For virtuoso rapid sketches it would be difficult to find better examples than the three Sargent drawings (Nos. 22-24). The concentric movement of the figure studies in *Study for "Orestes"* (No. 22) creates the almost vertiginous effect of looking up at a painted sky in a Baroque ceiling; simultaneously, the viewer vicariously experiences the movement of the artist around the model as he drew him from different angles. Whereas Perry's sketches rely on modeling for effect, Sargent's drawings project mood and express movement through vigorous, bold lines. The simple undulating blackness of the lines in the drawing of a model's torso (No. 24) cut like chiseled lines through the whiteness of the paper and establish the solidity and vitality of the human body. And it is informative to contrast the closed form of Sargent's shrieking man (No. 23), whose misery is effectively conveyed by the short, twisting, dark slashes of charcoal, with the open form and fluent, pastel lines of Hamilton's seductive and filmy *Yawning Girl* (No. 20).

While life drawing was essential to the training of an artist, representations of the human form in nineteenth-century art were often imaginary creations based on the artist's conception of ideal form derived from classical sources and confirmed by experience. The figures in Weir's study for *War and Peace* (No. 4) and in Vedder's *The Eclipse of the Sun by the Moon* (No. 14) bear no resemblance to living persons; nevertheless, they could not have been executed without extensive knowledge of the human form. Not all preliminary studies for large compositions were products of the artist's imagination, however. At certain points in the creation of a work, the artist might insure that the positions of his figures were physically possible, as Copley probably did in his study for *The Siege of Gibraltar* (No. 1), by placing models in appropriate stances. Vanderlyn's nude study (No. 2) seems to be an example of this practice since the figure, apparently drawn from a posed model, was eventually incorporated in *The Landing of Columbus*. This ability (and necessity) to shift back and forth between ideational process and experiential observation, which was fundamental to the academic tradition, manifests itself in

such preliminary studies for large compositions.

Before the Civil War, drawings dealing with the human figure, particularly the nude figure, were invariable exercises or preliminary studies for larger compositions. This situation changed gradually after 1870, partially as a result of American contacts with European art but also because of the establishment of watercolor and pastel societies. Chase's *The Model* (No. 17) and La Farge's *Samoan Girl in a Canoe* (No. 13) are cases in point; they are, in essence, paintings in pastel and watercolors, respectively, which exploit the female nude.

Today, the word nude is almost synonymous with the female, but before the nineteenth century, the male form dominated western art.⁸ American artists, in taking up the nude or thinly draped female as a subject, were far from daring; their choice of subject accorded with international taste. Dewing's reclining nude (No. 19) as well as the Chase and the La Farge are simultaneously innocent and suggestive. Their inherent eroticism is chastened by the idealization of the female form. No more real than the Gibson girl (No. 29), they appealed to the fantasies of a male-dominated society. The delicate lines, gossamer shading and dissolving forms give a delicious air of unreality to Hale's *Seated Nude* and Tack's *Female Torso* (Nos. 27, 31). Not of this world, the figures seem to fade before our eyes like some waking memory of a beautiful dream. It was this kind of ideal representation of the nude that came under attack in the late nineteenth century.

Three drawings, executed within a few years of each other, visually document the overthrow of the academic tradition: Tack's *Female Torso* (No. 31), Bellows' *On Dock* (No. 33), and Weber's *Model* (No. 32). The Tack is a prime example of the ideal female nude. In this case, the figure is not just based on classical art, but rather is taken directly from *Aphrodite of Kyrene*. Tack has transformed his Galatea into a living creature, by delicately shading the contours of the body with red chalk to suggest human flesh. Nevertheless, the figure retains the aura of an icon; it is an object to be worshipped.

If Tack's idealized image emphasizes the divine

sanctity of the human body, Bellows' brings man back to earth. His robust sketch of a young boy exudes life. Areas of black crayon accent unrelieved passages of light; there is no subtle modulated shading. Lines jut out in unrestrained ways expressing the vitality of the subject and the spontaneity of the drawing itself. What it shares with the Tack is an interest in the naturalistic depiction of the human form. But Bellows' brash study is devoid of the gentility of Tack's *Female Torso*.

Weber, and other modernists, in dealing with the human figure rejected both the concept of ideal, classical beauty preached by the Academy, and the illusionism practiced by both the Academicians and the Realists. For Weber, the human form was not sacred; it was just another object composed of lines and planes that could be manipulated by the artist; it stood no higher than any other form in his vocabulary. Modernists such as Weber turned from classical to primitive art for inspiration.

The rejection in the early twentieth century of a prescribed standard of beauty, based on the antique, by which to judge and draw the human figure opened the way, in theory at least, to seemingly infinite possibilities. In practice, however, the figure itself set limits since, in the final analysis, the representation had to be recognizable. Although individual variations on the human form are limitless, there are, in my estimation, only three basic approaches. These approaches, all established by the turn of this century, are exemplified in the drawings of Tack, Bellows and Weber. Into these three broad stylistic sets (and their overlapping subsets) can be grouped most, if not all, of the figurative works produced between 1910 and 1980.

The Tack represents what I call the academic ideal. Derived from a classical source, it epitomizes the aesthetic of ideal beauty. Among the characteristics of this aesthetic are: delicacy of line, subtle modeling, and perfection of form. The figure needs to be placed effectively in illusionistic space, and idealization imparts a timeless quality to the image.

Among contemporary works in the exhibition, two come close to meeting these criteria; Bailey's seated female nude (No. 60) and Manon Cleary's *Self-Portrait* (No. 65). Although the photographic quality of Cleary's work fixes it in artistic time, it shares with Hale's *Seated Nude* (No. 27) a perfection of form as well as a wistful, dream-like quality, that transcends temporal time and place. Bailey's figure also has a timelessness; it further resembles Hale's gentle lady in pose and degree of finish. However, Bailey's young woman projects, through her slightly awkward, ill-defined body, a psychological insecurity and vulnerableness that makes her modern but also less than ideal. Hale's and Cleary's women are confident in their physical beauty, Bailey's is not.

Leon Kroll's drawing of two female figures (No. 35) achieves a monumentality associated with the academic tradition. Its sculptural quality refers to classical art just as the ideal nude and clothed female figure speak for two sides of the academic coin. Despite these conscious allusions, there is a toughness about this piece that removes it from the realm of pure academic figurative drawing. In their impassivity and placement on the page, Kroll's figures, just like those in Pearlstein's work (No. 57), serve as formal elements in a composition rather than as human beings. Although Pearlstein's nudes are more realistic than Kroll's stylized women, there is no associational content for the viewer outside of the recognition of the human form.

If Pearlstein's and Kroll's nudes are devoid of content, Jamieson's are not. *Pax Americana* (No. 50) manipulates the viewer's associations with classical art to make a comment about the destruction of humanist ideals. Like mutilated antique statues and Apollo-like Christs, Jamieson's figures give evidence of man's inhumanity to man. Because of Jamieson's interest in involving the viewer, his work more clearly falls into my second category, the academic real.

The realist, while rejecting the concept of ideal beauty, shares with the academic idealist an interest in depicting

the human figure naturalistically in illusionistic space. The realist, however, does not improve on nature but rather depicts human beings as they are, with all their physical unattractiveness. No standards of beauty cloud the artistic vision. The realist is concerned with the immediate. The drawings in subject and execution reflect this concern, and they frequently have associational content. The realist involves himself with his subject; his art confronts the viewer. These qualities exist in Bellows' sketch (No. 33).

Of the contemporary works on display, Elmer Bischoff's *Models III* (No. 52) probably comes closest to a realist figurative style. It is a bold, quick sketch, taken from life, that makes no attempt to idealize the figures. It has a freshness of execution and presentation which imparts to the viewer a sense of the moment.

Joe Shannon's *Study for Hyattsville Lover* (No. 63), with its humorous and unsettling depiction of a foolish old man, nude except for his socks, is solidly within the academic real mode. Shannon's figure, to use Kenneth Clark's distinction, is not nude, he is naked.⁹ And it is exactly his nakedness that disturbs the equilibrium of the viewer, whose associations with the male nude (and one should also add "lover") would not include an unattractive, old man in socks. By making the man pathetic and absurd in the pursuit of sexual pleasure, Shannon undermines our fantasies of the way life (and love) should be.

Stanley, on the other hand, presents a pair of nude figures whose youthful attractiveness fit the cultural stereotype (No. 62). The image, undoubtedly taken from a photograph, has a candid, snapshot quality which conjures up memories of good times. Although this associational element certainly adds to our appreciation of the piece, the work is also noteworthy as an example of experimentation with technique and materials.

The third major category—the abstract ideal—embraces a wide range of individual styles and subsets. The human figure acts as a point of departure, but the form has no integrity or associational content. It is simply

an object, like other objects, composed of lines and planes that can be manipulated, simplified and rearranged. The artist is not interested in reproducing the form realistically in space. In an abstracted drawing of the human figure, line, planes and color carry its meaning.

A number of works in this exhibition share with the Weber its economic use of clean, thin line to create form. They include works as diverse as: Lachaise's voluptuous but regal female (No. 34); Pascin's five studies of slatternly women (No. 36); Sterne's colorful confection of a single figure (No. 40); Lazzari's transmogrified man (No. 41); and Hudson's airy drawing of two of his models in a moment of relaxation (No. 64). The images are crisp; they float, like patterns, on the surface of the paper, establishing its two-dimensionality. Color, when present, is used sparingly and replaces ink or pencil; it reinforces the work's linearity.

Wesselman's typical female nude (No. 61) is a latter day variation of this linear style, with bold, primary color accenting the flat patterns of his composition. Bawdy humor is usually implicit in Wesselman's work. It becomes more explicit in this double image since, in the second version, he covers up his ubiquitous nude, presumably for modesty's sake.

Line, not color, defines form for these twentieth-century Poussinists. Their controlled flat images do not penetrate the pure surface of the paper. An entirely different use of line occurs in the Lebrun and Park (Nos. 44, 48). Park's figures are primordial beings drawn with broad strokes of color. Boldly modeled with large areas of light and dark, they fill an indeterminate space. Lebrun's figures emerge mysteriously from the darkness; the twisting lines, that define their shapes, bind them in an uneasy symbiosis.

The cubistic figures in Burkhardt's drawing (No. 45) are not defined by line, but by planes. They exist in a landscape as three-dimensional as Babcock's treatment of the same theme (No. 11) more than 50 years before. And like that earlier version, it owes an equally strong debt to

French art. Russell's drawing, of a few years before, shares with the Burkhardt an interest in mass defined by light and shade, but its idealized forms and fluid lines recall less the art of Cézanne and Picasso than they do of Tiépolo.

Of all the contemporary figurative drawings in this exhibition only two relate directly to Abstract Expressionism. Linda Lindeberg's figures (No. 51) are almost accidental creations of black slashing lines and blots randomly placed on the paper. De Kooning's woman (No. 46) is not so much defined as dissolved by barely-controlled chaotic lines. In this nightmare image, the markings on the paper swarm around the figure like twitching snakes on the head of a Medusa.

In devising categories in which to place the contemporary works, I have suggested that figurative drawing, while not as monolithic in its appearance as it was a hundred years ago, has a limited range of expression today due, in large measure, to the nature of the subject itself. In my view, it is useful to divide twentieth-century figure drawings according to three distinct aesthetics—the academic ideal, the academic real, and the abstract ideal. That these three aesthetics not only existed simultaneously over the past eighty years but impinged and informed on one another is demonstrable: all three came out of the nineteenth century; all three have their practitioners today; and all three, it seems to me, will be operative tomorrow. Certainly, with the increased interest in representational art, the figure will continue to attract artists. This is only human. Figurative drawing is, after all, a visualization of man's continuing preoccupation with himself, a confirmation of his homocentric vision of the universe.

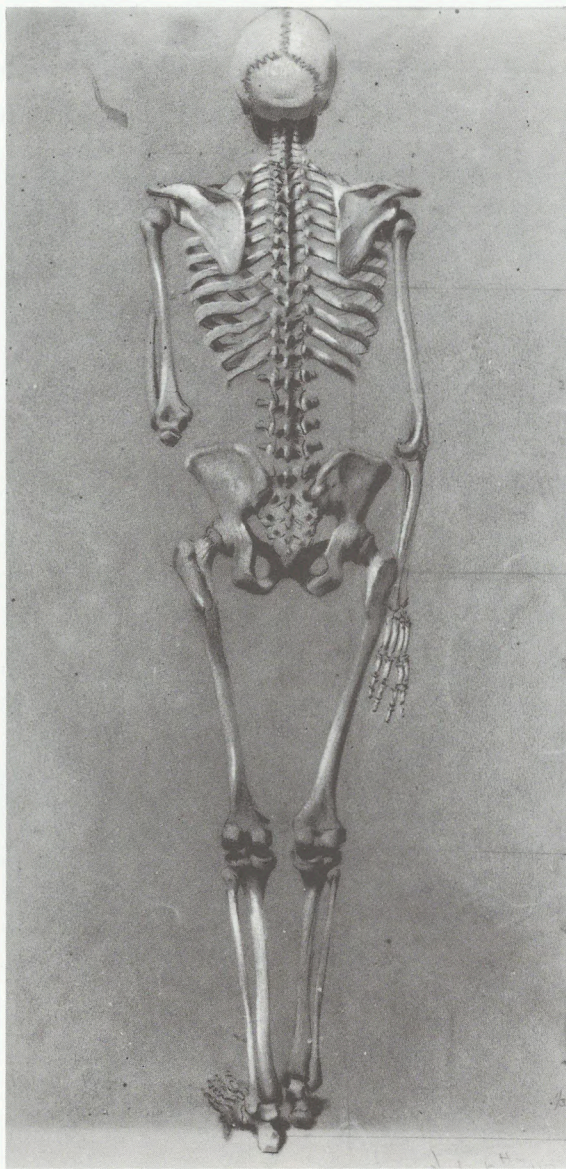
Edward J. Nygren

FOOTNOTES

1. William Dunlap, *History of the Rise and Progress of the Arts of Design in the United States*; intro. William P. Campbell, ed. Alexander Wyckoff; (New York, 1965; first pub. 1834), I, 1.
2. The American Academy of Fine Arts was originally called the New York Academy of the Fine Arts. There is a growing literature on the early academies in the United States. In addition to information appearing in Dunlap, the following are important sources: Lois Marie Fink and Joshua C. Taylor, *Academy: The Academic Tradition in American Art* (exhibition catalogue, National Collection of Fine Arts, Washington, D.C., 1975); Doreen Bolger, "The Education of The American Artist," *In this Academy: Pennsylvania Academy of the Fine Arts 1805-1976* (exhibition catalogue, Pennsylvania Academy of the Fine Arts, Philadelphia, Pa., 1976), 51-74; Edward J. Nygren, "The First Art Schools at the Pennsylvania Academy of the Fine Arts," *The Pennsylvania Magazine of History and Biography*, XCV, No. 2 (April 1971), 221-238. Unpublished sources include: Nancy Elizabeth Richards, "The American Academy of Fine Arts, 1802-1816, New York's First Art Academy" (Master's thesis, University of Delaware, 1965); and Edward J. Nygren, "Art Instruction in Philadelphia, 1795-1845" (Master's thesis, University of Delaware, 1969).
3. The best general study on the growth of academies is still: Nikolaus Pevsner, *Academies of Art Past and Present* (Cambridge, England, 1946).
4. See: Donald R. Thayer, "Early Anatomy Instruction at the National Academy: The Tradition behind It," *The American Art Journal*, VIII, No. 1 (May 1976), 38-51; also Bolger, pp. 59-60.
5. Bell's book, *Essays on the Anatomy of Expression in Painting*, was first published in London in 1806. Among the earliest codifications of representations of human emotions was Charles Le Brun's *Méthode pour apprendre a dessiner les passions*, issued in Paris in 1698; Johann Caspar Lavater's *Essays on Physiognomy*, 3 vols, published in London between 1789 and 1798, was another important source for American as well as English artists.
6. See: Nygren, "The First Art Schools" for a discussion of this attempt.
7. From Academy records, it is known that Clonney attended the life class in 1839-40; however, as early as 1834, students had hired their own model.
8. See: Margaret Walters, *The Male Nude: A New Perspective* (London, 1978) for a survey of the subject.
9. Kenneth Clark, *The Nude: A Study in Ideal Form* (Garden City, New York, n.d.), p. 23.



James Goodwin Clonney (1812-1867)
[Male Academic Nude — front view]. Late 1830s
no. 5



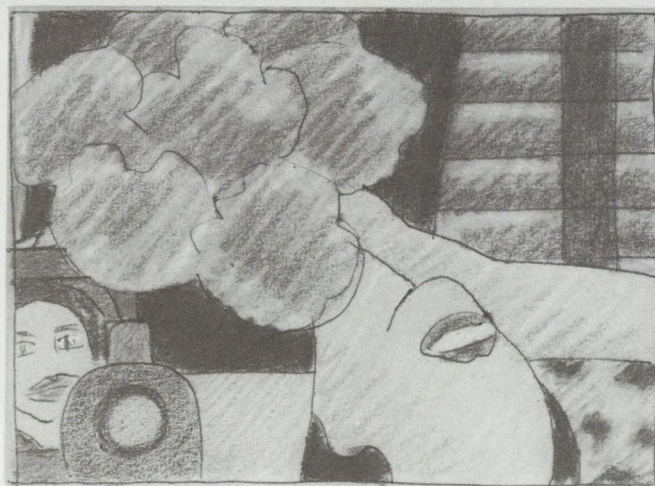
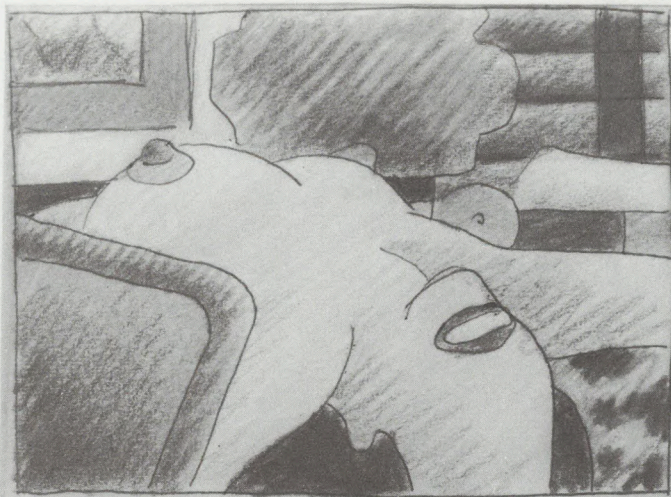
Daniel Huntington (1816-1906)
[Posterior View of Skeleton]. 1848
no. 7



Hans Gustav Burkhardt (b. 1904)
[Nude Figures in Landscape]. 1939
no. 45



Gaston Lachaise (1882-1935)
[Nude with Drapery]. c.1931-34
no. 34



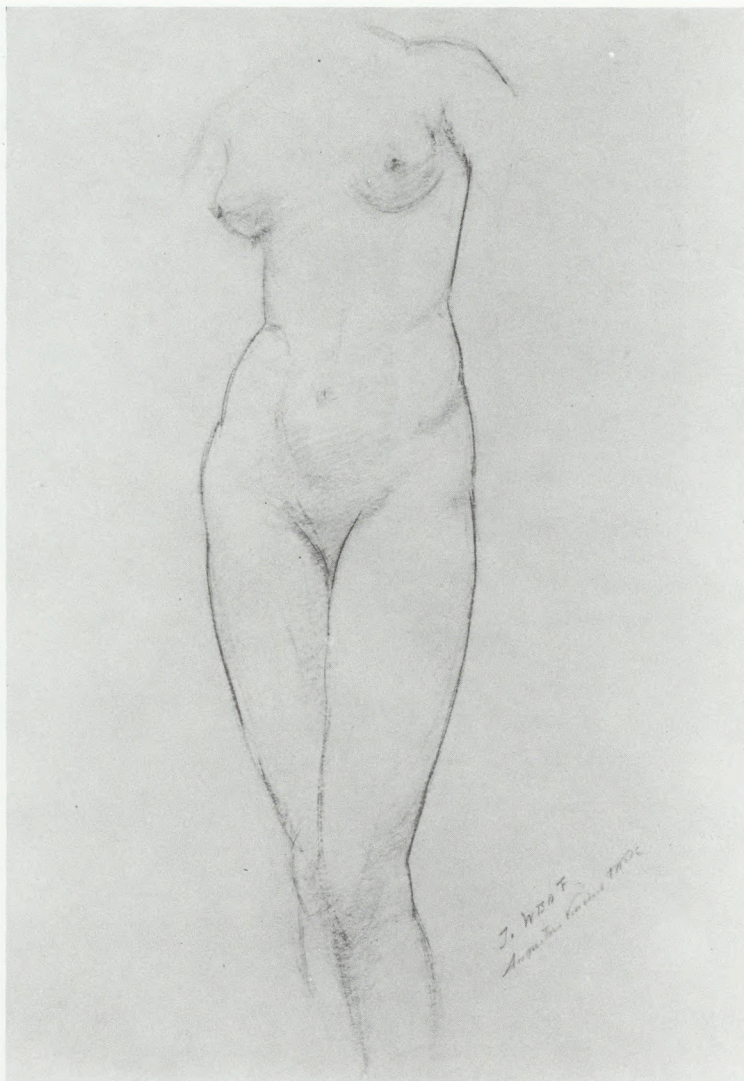
Tom Wesselman (b.1931)
[Covered and Uncovered], c.1970
no. 61



Phillip Pearlstein (b.1924)
[Two Female Nudes]. 1966
no. 57



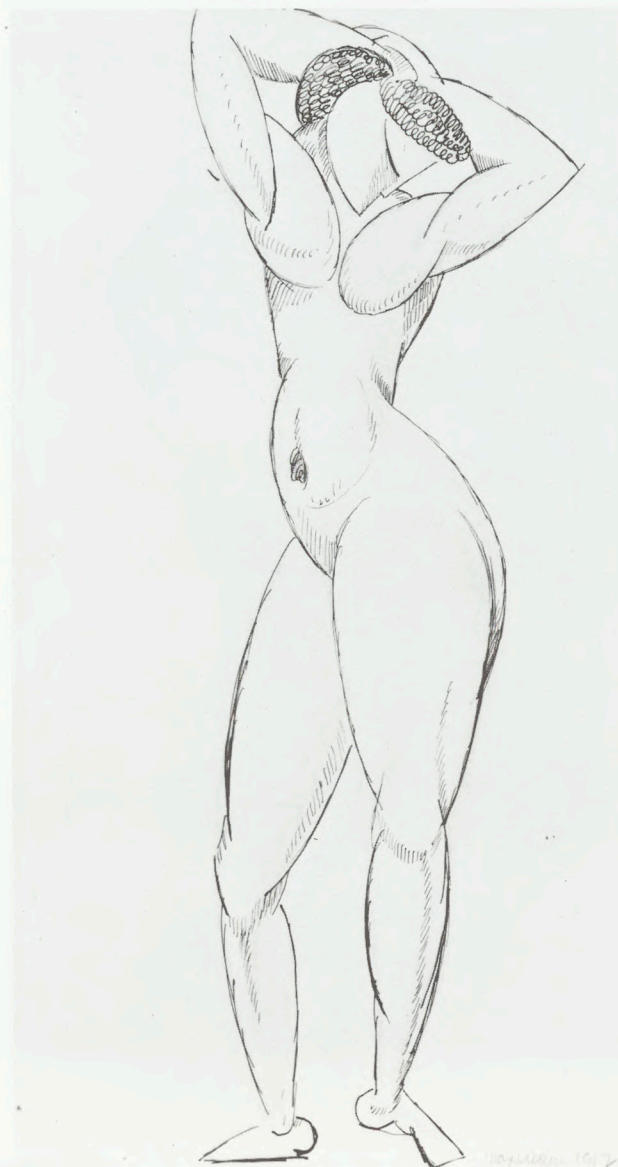
Walter Shirlaw (1838-1909)
[Nude Woman with Tousled Hair]. c.1872
no. 15



August Vincent Tack (1870-1949)
[Female Torso] (after "Aphrodite of Kyrene").
no. 31



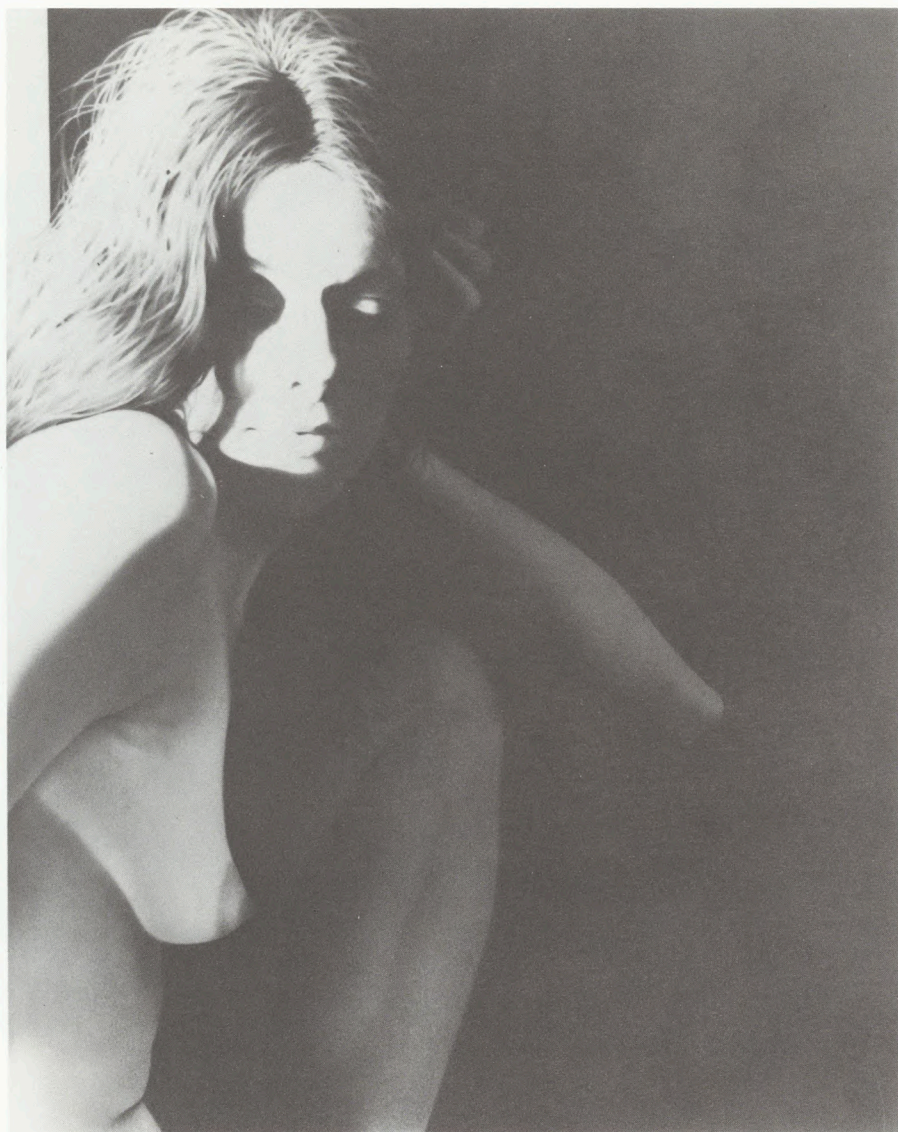
John Singer Sargent (1856-1925)
Study of a Figure for "Hell." c.1890-1916
no. 23



Max Weber (1881-1916)
[Model]. 1912[7?]
no. 32



Linda Lindeberg (1915-1973)
[Two Female Nudes], 1970
no. 51



Manon Cleary (b.1942)
Self-Portrait 1979
no. 65

CATALOGUE OF EXHIBITION

Unless otherwise indicated, all works are in the collection of the Corcoran Gallery of Art. Measurements are given in inches and (centimètres), height preceding width. Descriptive titles of works in the Corcoran's collection appear in brackets.

1. **John Singleton Copley** (1738-1815)
Study for "The Seige of Gibraltar." 1785-86
Pencil heightened with white chalk on blue paper
13 $\frac{7}{8}$ x 22 $\frac{3}{8}$ (35.4 x 57.0)
Museum Purchase, 48.10
2. **John Vanderlyn** (1775-1852)
Study for "The Landing of Columbus." c.1837-47
Black and white chalk, heightened with Chinese white, on grey paper with fixative
24 x 19 (61.0 x 48.2)
Courtesy of Adams Davidson Galleries
3. **Mosley Isaac Danforth** (1800-1862)
Cast of "Venus," with Student Drawing in the Background. c.1831-36
Charcoal and white chalk on buff paper
22 $\frac{1}{2}$ x 16 (57.2 x 40.1)
Lent by National Academy of Design, New York
4. **Robert Walter Weir** (1803-1889)
Study for Peace in "War and Peace." c.1836
Brown ink with pen and brown wash over pencil on tan paper
11 $\frac{7}{8}$ x 8 $\frac{3}{4}$ (30.0 x 22.2)
signed l.r.: R.W.W.
Museum Purchase, 50.12
5. **James Goodwin Clonney** (1812-1867)
[Male Academic Nude — front view]. Late 1830s
pencil on paper
8 $\frac{1}{2}$ x 11 $\frac{1}{4}$ (21.6 x 28.6)
verso: [Rear view of Reclining Male Nude]
Gift of J. William Middendorf, II, 1977.53.9
Illustrated
6. **James Goodwin Clonney** (1812-1867)
Revenge (after Charles Bell). 1835-45
pencil on paper
5 $\frac{1}{2}$ x 8 $\frac{7}{8}$ (13.3 x 22.2) [irregular]
Gift of J. William Middendorf, II, 1977.53.5
7. **Daniel Huntington** (1816-1906)
[Posterior View of Skeleton]. 1848
pencil, wash and white chalk on buff paper, laid on cardboard
19 $\frac{1}{4}$ x 12 $\frac{1}{2}$ (48.9 x 31.7) [irregular]
inscribed l.r.: July 6th-1848
Watermark: E JOHANNOT
Museum Purchase, William A. Clark Fund, 1969.7.2
Illustrated
8. **Daniel Huntington** (1816-1906)
Male Head (Cast of Michelangelo's "Giuliano de' Medici"). c. 1840-45
pencil, black and white chalks, on light brown paper
15 $\frac{1}{16}$ x 12 $\frac{5}{16}$ (38.2 x 31.3)
Lent by Cooper-Hewitt Museum, Smithsonian Institution's National Museum of Design, Bequest of Erskine Hewitt
9. **Daniel Huntington** (1816-1906)
Male Nude. 1866
black and white chalks on light brown paper
21 $\frac{1}{4}$ x 14 $\frac{5}{8}$ (54.0 x 37.1)
Lent by Cooper-Hewitt Museum, Smithsonian Institution's National Museum of Design, Bequest of Erskine Hewitt
10. **Ferdinand Thomas Lee Boyle** (1820-1906)
Cast of Houdon's "Ecorché." c.1849
charcoal and white chalk on brown paper
21 $\frac{1}{2}$ x 14 $\frac{1}{2}$ (54.6 x 36.8)
Lent by National Academy of Design, New York
11. **William P. Babcock** (1826-1899)
[Six Nude Bathers]. c.1860-1879
charcoal on paper
12 $\frac{7}{16}$ x 15 $\frac{1}{4}$ (31.6 x 38.8)
Museum Purchase, 51.51

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12. **Enoch Wood Perry, Jr.** (1831-1915)
[Six Studies of Hands]. 1870s
pencil and charcoal, heightened with white chalk on
grey paper
14¹⁵/₁₆ x 10⁷/₈ (38.0 x 37.0)
Gift of J. William Middendorf, II, 1977.53.85
13. **John LaFarge** (1835-1910)
Samoan Girl in a Canoe. Early 1890s
watercolor and gouache over pencil on cardboard
15³/₁₆ x 21⁷/₈ (38.6 x 55.5)
signed I.L.: LaFarge Samoa
Museum Purchase, 60.6
14. **Elihu Vedder** (1836-1923)
Study for "Eclipse of the Sun by the Moon." 1892
charcoal and chalk on green paper
12⁷/₁₆ x 18⁷/₈ (31.1 x 48.0)
signed I.r.: Vedder
Gift of the American Academy of Arts and Letters, 55.42
15. **Walter Shirlaw** (1838-1909)
[Nude Woman with Tousled Hair]. c.1872
charcoal and pencil with stump on paper
19³/₈ x 13¹¹/₁₆ (49.2 x 34.7)
signed I.L.: W. Shirlaw/Munich
X.214
Illustrated
16. **William Michael Harnett** (1848-1892)
The Borghese Warrior. 1873
black and white chalk with body color on tan paper
39¹/₂ x 33³/₄ (100.3 x 85.7)
signed I.r.: WM Harnett 1873
Lent by Pennsylvania Academy of the Fine Arts,
Philadelphia
17. **William Merritt Chase** (1849-1916)
The Model. c.1888
pastel on cardboard, laid on canvas
19⁷/₈ x 15³/₄ (50.5 x 40.0)
signed I.L.: WM Chase
Gift of Ralph Cross Johnson, 01.9
18. **Thomas Pollock Anshutz** (1851-1912)
Student Sketching a Cast of "The Knife Sharpener."
c. 1890
charcoal on paper
18 x 23 (45.7 x 58.4)
Lent by Kennedy Galleries, Inc., New York
19. **Thomas Wilmer Dewing** (1851-1938)
Reclining Female Nude. Late 19th century
pastel on paper mounted on paperboard
7 x 10¹/₂ (17.8 x 26.7)
signed I.L.: T.W. Dewing
Lent by National Collection of Fine Arts, Smithsonian
Institution, Washington, D.C.
20. **John McClure Hamilton** (1853-1936)
Girl Yawning. 1914
pastel on paper, laid on cardboard
22 x 17³/₈ (55.8 x 44.1)
signed I.L.: J McClure Hamilton/1914/girl yawning
Gift of Mrs. E. H. Harriman, 21.10
21. **Howard Russell Butler** (1856-1934)
Untitled (Seated Male Nude). Late 19th century
black and white chalks on grey paper
18⁷/₁₆ x 24³/₈ (46.8 x 61.9)
Lent by National Collection of Fine Arts, Smithsonian
Institution, Washington, D.C.; gift of H. Russell Butler, Jr.
22. **John Singer Sargent** (1856-1925)
Study for "Orestes." c.1910-1915
charcoal and stump on paper
18¹¹/₁₆ x 24³/₈ (47.5 x 61.9)
Watermark: MICHELANGELO/FRANCE
Gift of Emily Sargent and Violet Sargent Ormond, 49.74
23. **John Singer Sargent** (1856-1925)
Study of a Figure for "Hell." c.1890-1916
charcoal on paper
24³/₈ x 18³/₄ (61.9 x 47.6)
Watermark: INGRES
Gift of Emily Sargent and Violet Sargent Ormond, 49.99
Illustrated

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24. **John Singer Sargent** (1856-1925)
[Study of a Model — Torso]. Late 19th century
charcoal on grey paper
24⁵/₁₆ x 18⁵/₈ (61.7 x 47.3)
Watermark: FRANCE MICHALET
inscribed l.r.: Monday/Saturday/Morning; l.l.: Carmine
Tadeschi/73 Chelmsford Street/Hammersmith
Gift of Emily Sargent and Violet Sargent Ormond, 49.96
25. **Gari Melchers** (1860-1932)
[Nude]. Early 20th century
black wash with Chinese white over charcoal on oatmeal
paper, laid down on cardboard
13⁹/₁₆ x 17⁵/₈ (34.4 x 44.8)
signed u.l.: g.m.
Museum Purchase, 30.25
26. **Arthur Bowen Davies** (1862-1928)
[Blue Figure]. c.1920
pastel on cream paper, laid on cardboard
16⁵/₈ x 12¹/₁₆ (42.3 x 30.6)
Museum Purchase, 30.10
27. **Philip Hale** (1865-1931)
[Seated Nude]. Late 19th/early 20th century
pencil and white chalk on brown paper
12¹/₂ x 10 (31.7 x 25.4)
Museum Purchase, 51.36
Illustrated
28. **Robert Henri** (1865-1929)
[Dancer in Red Skirt #2]. c.1912
brown ink, watercolor and gouache on cream paper
12³/₁₆ x 9³/₁₆ (30.9 x 23.3)
signed l.r.: Robert Henri
Museum Purchase, 68.4
29. **Charles Dana Gibson** (1867-1944)
Gibson Girl. 1890s
black ink with pen and brush over charcoal
on cardboard
23¹/₁₆ x 19¹/₈ (58.6 x 48.6)
Gift of Mrs. David Brewer Eddy, 51.12
30. **William Glackens** (1870-1938)
[Reclining Nude]. c.1910
pastel and chalk on blue grey paper
10⁵/₈ x 15¹/₄ (37.0 x 38.8)
signed l.r.: Wm Glackens
Though a Gift of Mrs. William Glackens, 48.51
31. **August Vincent Tack** (1870-1949)
[Female Torso] (after "Aphrodite of Kyrene").
Late 19th/early 20th century
red chalk on paper
18 x 19¹/₈ (48.4 x 25.7)
signed l.r.: Augustus Vincent Tack/To WBDF
Museum Purchase, 54.3
Illustrated
32. **Max Weber** (1881-1916)
[Model]. 1912[7?]
black ink with pen over charcoal on paper
12⁹/₁₆ x 7¹/₄ (31.9 x 18.4)
signed l.r.: Max Weber 1912[7?]
Museum Purchase, William A. Clark Fund, 1969.15
Illustrated
33. **George Bellows** (1882-1925)
On Dock. Before 1915
lithographic crayon on paper
10 x 8 (25.3 x 20.3)
signed l.l.: Geo. Bellows; inscribed l.r.: on dock
Through Gifts of Mrs. M. C. Chadbourne; Charles C.
Glover, Jr.; Arthur C. Nash, 1977.1
Illustrated Cover
34. **Gaston Lachaise** (1882-1935)
[Nude with Drapery]. c.1931-34
pencil on paper
19 x 11¹⁵/₁₆ (48.3 x 30.3)
signed l.r.: G Lachaise/No. 9
Through a Gift of Robert M. McLane, 1977.2
Illustrated

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35. **Leon Kroll** (1884-1974)
[Study of Two Figures]. c.1940
charcoal on gessoed cardboard
22 x 28 (55.9 x 71.2)
signed l.r.: Leon Kroll
Gift of the Estate of Mary S. Higgins, 1971.3.1
36. **Jules Pascin** (1885-1930)
[Five Nudes]. c.1928
black ink with pen on paper
17¹/₁₆ x 13¹/₄ (43.3 x 33.6) [irregular]
inscribed l.c.: pascin
Bequest of George Biddle, 1974.8
37. **Paul Howard Manship** (1885-1966)
Greek Statue. 1924
pencil on paper
13¹/₄ x 10³/₁₆ (43.4 x 26.0)
inscribed l.l.: Delphi/Mch-24-1924
Lent by National Collection of Fine Arts, Smithsonian Institution, Washington, D.C.; bequest of Paul Manship
38. **Bernard Karfiol** (1886-1952)
[Composition with Two Figures]. Early 1930s
brown ink with pen on paper
11¹/₁₆ x 15¹/₈ (28.1 x 38.4)
inscribed l.r.: B. Karfiol
Gift of Mrs. Bernard Karfiol, 53.36
39. **Morgan Russell** (1886-1953)
[Two Figures]. c.1932
charcoal on tan paper
31⁷/₈ x 19¹/₁₆ (81.0 x 50.0)
signed l.r.: Morgan Russell
Museum Purchase, 60.12
40. **Maurice Sterne** (1887-1957)
Seated Female Nude. c.1930
watercolor on paper
10¹/₂ x 7³/₄ (26.7 x 19.7)
Lent by Cooper-Hewitt Museum, Smithsonian Institution's National Museum of Design, Gift of Martin Birnbaum
41. **Pietro Lazzari** (1898-1979)
Untitled (Male Figure). 1960s
black ink with brush and pen on paper
22⁵/₈ x 28⁹/₁₆ (57.4 x 72.5)
signed u.r.: Pietro Lazzari
Lent by Mrs. Pietro Lazzari
42. **Reginald Marsh** (1898-1954)
[Seated Man and Woman]. 1940s
brown ink with pen, and wash, heightened with Chinese white on paper
8¹/₁₆ x 10⁵/₁₆ (22.1 x 26.2)
Gift of Senator William Benton, 61.16.4
43. **Moses Soyer** (1899-1974)
[Nude with Green Stockings]. c. 1965
pastel and charcoal on paper
20 x 15 (50.8 x 38.1)
signed l.r.: M Soyer
Gift of Alice Clement, 1979.6
44. **Rico Lebrun** (1900-1964)
Listening Figures. 1959
black ink with pen, and wash on paper
19¹/₁₆ x 9³/₈ (50.0 x 23.8)
signed l.r.: Lebrun/Listening figures/1959; inscribed l.l.: to George and Helène affectionately Rico
Bequest of George Biddle, 1974.26
45. **Hans Gustav Burkhardt** (b.1904)
[Nude Figures in Landscape]. 1939
charcoal on beige paper
17¹⁵/₁₆ x 23¹⁵/₁₆ (45.6 x 60.7)
signed l.l.: H. Burkhardt 1939
Museum Purchase, Anna E. Clark Fund, 1979.97
Illustrated
46. **Willem de Kooning** (b.1904)
[Woman]. Late 1960s
pencil on paper
17¹/₈ x 13¹³/₁₆ (43.5 x 35.1)
signed l.l.: de Kooning

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- Gift of William FitzGerald; Desmond FitzGerald; and B. Francis Saul, II, 1978.129.71
47. **Seymour Fogel** (b.1911)
Cast of "The Knife Sharpener." c.1930
charcoal on paper
19 x 25 (48.2 x 63.5)
Watermark: Strathmore Charcoal U S A
signed l.r.: Seymour Fogel
Lent by National Academy of Design, New York
48. **David Park** (1911-1960)
[Standing Nudes]. 1960
gouache on paper
19¾ x 13¼ (50.1 x 33.6)
signed l.r.: Park/'60
Gift of Lydia Park Moore, 1971.4.4
49. **Henry Schubert** (b.1912)
Head of a Woman. c.1931-33
charcoal on paper
24⅞ x 19 (63.2 x 48.3)
Watermark: MICHALET/FRANCE
Lent by National Academy of Design, New York
50. **Mitchell Jamieson** (1915-1976)
Pax Americana. 1970
monoprint, ink and charcoal on paper
27¹⁵/₁₆ x 16½ (70.9 x 41.9)
sign l.r.: Mitchell Jamieson;
inscribed l.c.: Pax Americana — Plague Series
Gift of Mrs. Mitchell Jamieson, 1980.26
51. **Linda Lindeberg** (1915-1973)
[Two Female Nudes]. 1970
crayon and black ink with brush on paper
18⅞ x 24 (48.0 x 60.9)
annotated l.r.: L.L. 1970
Gift of William FitzGerald; Desmond FitzGerald; and B. Francis Saul, II, 1978.129.160
Illustrated
52. **Elmer Bischoff** (b.1916)
Models III. 1968
charcoal on paper
19 x 24⅞ (48.2 x 62.5)
signed l.r.: E B 68
Gift of William FitzGerald; Desmond FitzGerald; and B. Francis Saul, II, 1978.129.24
53. **Warren Brandt** (b.1918)
Two Models Studio School. Early 1970s
pencil, oil and tinted shellac on paper
13⅞ x 18 (35.2 x 45.7)
signed l.r.: Warren Brandt
Gift of William FitzGerald; Desmond FitzGerald; and B. Francis Saul, II, 1978.129.38
54. **Stephen Pace** (b.1918)
[Reclining Female Nude]. 1968
black ink with brush on paper
14 x 16¾ (35.6 x 42.5)
signed u.l.: PACE — 68
Gift of William FitzGerald; Desmond FitzGerald; and B. Francis Saul, II, 1978.129.193
55. **E. Powis Jones** (b.1919)
[Woman Wired for Test]. Early 1970s
pencil, conte crayon, and black ink with pen on paper
30⅜ x 22³/₁₆ (77.1 x 56.3)
signed l.r.: E. Powis Jones
Watermark: HAYLE MILL HAND MADE
Gift of William FitzGerald; Desmond FitzGerald; and B. Francis Saul, II, 1978.129.134
56. **Joe Stefanelli** (b.1921)
[Standing Female Nude with Arms Outstretched]. 1971
watercolor and pencil on paper
13⅞ x 10¹⁵/₁₆ (35.2 x 27.8)
signed l.r.: Stefanelli/71
Gift of William FitzGerald; Desmond FitzGerald; and B. Francis Saul, II, 1978.129.244

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57. **Phillip Pearlstein** (b.1924)
[Two Female Nudes]. 1966
brown ink wash on paper
27 $\frac{1}{8}$ x 20 $\frac{9}{16}$ (69.0 x 52.2)
Watermark: C.M.Fabriano
inscribed l.r.: To the New York Studio School/
Phillip Pearlstein 66
Gift of William FitzGerald; Desmond FitzGerald; and
B. Francis Saul, II, 1978.129.198
Illustrated
58. **Sherman Drexler** (b.1925)
Pink Nude. 1959
watercolor on paper
19 $\frac{15}{16}$ x 14 $\frac{7}{8}$ (50.6 x 37.8)
signed l.r.: S Drexler '59
Gift of William FitzGerald; Desmond FitzGerald; and
B. Francis Saul, II, 1978.129.80
59. **Lennart Anderson** (b.1928)
Bending Nude. c.1970
charcoal on green paper
17 x 10 $\frac{15}{16}$ (43.2 x 27.8)
Gift of William FitzGerald; Desmond FitzGerald; and
B. Francis Saul, II, 1978.129.6
60. **William H. Bailey** (b.1930)
Untitled (Seated Female Nude). 1967
pencil on paper
15 x 11 $\frac{1}{4}$ (38.1 x 28.6)
signed l.r.: Bailey 1967
Lent by Milton and Etta Fleisher
61. **Tom Wesselman** (b.1931)
[Covered and Uncovered]. c.1970
ballpoint pen, color crayon and pencil on tracing
paper
6 $\frac{7}{8}$ x 4 $\frac{15}{16}$ (17.5 x 12.5)
Gift of William FitzGerald; Desmond FitzGerald; and
B. Francis Saul, II, 1978.129.260
Illustrated
62. **Bob Stanley** (b.1932)
Susan and Steve. 1974
developer and wash over pencil, on Craftint
Doubletone No. 209
24 $\frac{1}{16}$ x 17 $\frac{9}{16}$ (61.1 x 44.5)
signed l.r.: RS 74
Gift of William FitzGerald; Desmond FitzGerald; and
B. Francis Saul, II, 1978.129.243
63. **Joe Shannon** (b.1933)
Study for Hyattsville Lover. 1979
oil wash, pastel, and India ink on rag board
40 x 30 (101.6 x 76.2)
signed u.r.: J Shannon '79
Courtesy of Tibor de Nagy Gallery, New York
64. **Andrew Hudson** (b.1935)
Tom and Marilyn with Painting by Blaine Larson. 1978
colored pencils on paper
29 $\frac{1}{2}$ x 41 $\frac{1}{2}$ (75.0 x 105.4)
signed l.r.: AH 78
Gift of the Women's Committee of the Corcoran
Gallery of Art, 1978.114
65. **Manon Cleary** (b.1942)
Self-Portrait. 1979
graphite on paper
29 $\frac{1}{8}$ x 23 $\frac{1}{8}$ (74.0 x 58.8)
signed l.r.: Manon Cleary Sept. 1979
Watermark: Strathmore
Gift of the Women's Committee of the Corcoran
Gallery of Art, 1979.64
Illustrated

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